PSYCHOLOGICAL SEQUENCING IN VIRGINIA WOOLFS' FLUSH

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Abstract: The article explores the concept of "psychological sequencing", an important constituting principle of perspective actualization introduced by the linguist Mick Short in the realm of fictional storytelling. Employing a cognitive-linguistic model of analysis, the study aims at specifying the mechanics of psychological sequencing manifestations and its effect in creating immediacy and reader immersion, focusing specifically on Virginia Woolf's Flush, a biographical work portraying Elizabeth Barrett Browning's cocker spaniel. The analysis explores how linguistic means mirror the order in which impressions arise in the mind of the conceptualizer/focalizer, conveying a filtered and colored view of the story world. Focusing on extensive excerpts of psychological instances in Woolf's narrative, as units of analysis, the study undergoes a detailed examination of lexical, syntactical, and discursive tools, including sensory-related expressions, schema-oriented language, underlexicalization, fronting, agentless passive constructions, mimetic forms of discourse with a view to elucidating the way psychological sequencing contributes to the nuanced representation of the internal limited viewpoint in the fictional narrative under analysis, thus revealing the complex interplay between linguistic choices and reader perception.

Keywords: psychological sequencing, event coding, conceptualization, narrative perspective, focalization, viewpoint indicators, immediacy.

The concept of *psychological sequencing* was introduced by the linguist Mick Short in his seminal book *Style in Fiction*[1], published in collaboration with Geoffrey Leech in 1981, as one of the main principles of fictional sequencing. In addition to the non-iconic kind named the *presentational sequencing*, which takes into account the cognitive, emotional, and psychological responses of the reader, and the iconic type, *the chronological sequence*, which imitates the alleged sequence of fictional events[2], the *psychological sequencing* is an iconic type referring to "the order in which a character comes to learn about the components of the fiction."[3]. The principle mirrors "a fictional narrator's or reflector's thought processes", prevailing in the *stream-of-consciousness* prose[4]. It is treated in his web-based stylistics course *Language and Style*[5] as a viewpoint indicator along with schema-oriented language, value-laden language, given versus new information, deixis, and representations of thought and perception. Psychological sequencing is regarded as a mode in which "viewpoint can be represented as if the sequence of events is portrayed in a way which is unusual and appears to represent the sequence of impressions of a particular character, from whose viewpoint we are

[1] SHORT, Michael H., Geoffrey N. LEECH. *Style in Fiction. A Linguistic Introduction to English Fictional Prose*, 2nd Edition. Routledge, 2007.
[2] *Ibidem*, p.190.
[3] *Ibidem*, p.142.
[4] *Ibidem*, p.190.
[5] SHORT, M. *Language and Style – A web-based course*, 2007, http://www. lancs.ac.uk/fass/projects/stylistics/ [accessed 10.08.2023].

seeing whatever develops."[6] The sentences selected from John Fowles, *The Magus*, Ch. *62 "A figure appeared in the door. It was Conchis*" serve as a particularly illuminating example, provided by Mick Short, of how the sequencing of events indicates the psychological point of view. According to the author, this sentence arrangement indicates two different moments of perception and cognition for the narrator-focalizer through whose eyes readers see the events. First, we are aware of a figure, whose identity is unknown, subsequently, we become aware of who the figure is.[7]

An interrelated principle in point of view or perspective actualization is *event coding*, which in general linguistic terms refers to the process of selecting, organizing, and presenting events within a narrative through a particular choice and order of linguistic elements, both lexical and syntactic structures to convey and portray events effectively to the audience. Therefore, it can be regarded as a constituting element of psychological sequencing. Event coding plays a crucial role in shaping the narrative structure, pacing, and emphasis, and it influences the reader's understanding and interpretation of the events within a text as it is an effective tool in determining them to experience the story through the eyes of the focalizer and understand the events from their particular point of view. Mick Short devotes particular attention to the topic in his book *Exploring the Language of Poems, Plays and Prose* [8] in an attempt to examine the discoursal features of point of view and the manipulative means writers resort to through a specific choice of language options to control the narrative perspective. In the present paper the concept of focalization, under which event coding is subsumed, is used in Manfred Jahn's acceptance as "the perspectivization of narrative information by alignment to the orientation, perception, and thought of a focalizer"[9]. In the context of storytelling, the term *alignment* denotes the process of connecting the reader to the perspective, thoughts, emotions, and perceptions of a specific focalizer within the story. In Mick Short's interpretation, the grammatical organization of clauses is a means of viewpoint manipulation. The linguist exemplifies this effect in the sentence pair *"Robin Hood ran past me,"* and *"A man ran past me. It was Robin Hood"* where, in the first case, the narrator identifies the person running as Robin Hood, whereas in the second - the delayed revelation of the person's identity suggests a different, limited, perception by the narrator[10]. The effect *of psychological sequencing* represents the narrator's perceptions rather than the fictional reality. As stated by Geoffrey Leech and Mick Short, this type of sequencing refers to the syntactic order of the narrative content that seems "to represent the order in which things spontaneously arise in the consciousness of the author" and by generalization "to all cases where textual order reflects the order in which impressions occur in the mind". Psychological sequencing shapes the reader's perception of the focalizing character's perspective and emotions, providing insights into their internal world. The effect can be followed in the final episode of the short "A Rose for Emily" by William Faulkner:

> *The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the valance curtains of faded rose colour, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram*

[6] SHORT, M. *Language and Style – A web-based course*, 2007, https://www.lancaster.ac.uk/fass/projects/stylistics/topic8/indicators/10indicators7.htm [accessed 10.08.2023].
[7] SHORT, M. *Language and Style – A web-based course*, 2007, https://www.lancaster.ac.uk/fass/projects/stylistics/topic8/indicators/indicatorstaskg.htm, [accessed 10.08.2023].
[8] SHORT, M. *Exploring the Language of Poems, Plays and Prose.* Routledge, 1996, p. 275, p. 287.
[9] JAHN, M. *Narratology 2.3: A Guide to the Theory of Narrative.* English Department, University of Cologne, 2021. www.uni-koeln.de/~ame02/pppn.pdf, p. 34, [accessed 25.07.2023].
[10] SHORT, M. *Exploring the Language of Poems, Plays and Prose.* Routledge, 1996, p. 275.

was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

The man himself lay in the bed[11].

The excerpt projects the perceptual viewpoint of the first-person collective point of view construed through the psychological sequencing within and across sentences. The arrangement of information begins with the description of the violent action of breaking down the door, which sets the tone for the subsequent sensory perception of the inside of the room. The narrator describes the pervading dust, creating a visual and tactile image that evokes a sense of disturbance and decay. The somber atmosphere of the room is reinforced by the subjective language that denotes the content of the visualized domain perspectivized by the narrator-focalizer, such as "*thin, acrid pall as of the tomb*" and "*decked and furnished as for a bridal*", "*delicate array of crystal*", "*silver so tarnished*".

The selective focus on details is another feature of the subjective sequencing of the information related to *specificity* – a constitutive dimension of conceptualization[12]. *Specificity*, in Langacker's account, denotes the level of precision and detail at which a situation is characterized. Alternate terms are *granularity* and *resolution*. A highly specific expression describes a situation in fine-grained detail, with high resolution. Expressions of lesser specificity render coarse-grained descriptions whose low resolution reveals only gross features and global organization, the converse dimension of specificity being *schematicity*[13]. At the discourse level of the narrative text, this opposition roughly correlates with the distinction *external* vs. *internal focalization* of the perceptual facet translated into spatial terms as a *bird's-eye view* vs. that of a *limited observer*. In the quoted example, the enumeration of room items that capture the internal focalizer's attention is organized in the "general order of increasing semantic weight"[14]. The information is gradually revealed, enhancing the suspense and leading to the climax of the story. The description starts with a general overview of the room that progressively proceeds to specific details, such as "*the valance curtains*", "*rose-shaded lights*", "*dressing table*", and "*array of crystal*" and continues with clothing items, "*a collar and tie*", "*the suit… the two mute shoes and the discarded socks*" to culminate with the discovery of the dead man in bed "*The man himself lay in the bed*". This gradual revelation creates anticipation and determines the reader to experience the perspectivized domain from the focalizer's stance.

It is noteworthy that the subjective sensory reality is projected by the grammatical organization of the sentences "*Among them lay a collar and tie,…*", "*Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks*." The syntactic element that aligns the gaze of the reader with the focalizer's is *fronting*, the syntactic arrangement where the adjunct of place is moved to the initial position. In a more typical word order, the sentence would be structured as *"A collar and tie lay among them, as if they had just been removed.", "The suit, carefully folded, hung upon a chair."* Such variations in word order are related to narrative representation strategies. M. Fludernik ascertains that the initial positioning of prepositional phrases of place or direction is frequently related in narratives with the description of surprising developments presented from the point of view of an observer, the protagonist, who implicitly functions as a focalizer[15]. In the given context, fronting plays a twofold function. First, it mirrors the sequence of sensory impressions experienced by the narrator-focalizer, *i.e.* they are first aware of the chair, and then of the suit, thereby enhancing

[11] FAULKNER, W. *A Rose for Emily.* In: The Forum, 6th ed., 1930, p. 233-238.
[12] LANGACKER, R. *Cognitive Grammar: A Basic Introduction.* Oxford: Oxford University Press, 2008, p. 55.
[13] *Ibidem.*
[14] SHORT, Michael H., Geoffrey N. LEECH. *Style in Fiction. A Linguistic Introduction to English Fictional Prose*, 2nd Edition. Routledge, 2007, p.181.
[15] FLUDERNIK, M. *An Introduction to Narratology*. New York: Routledge, 2009, p. 72.

the effect of immediacy evoked to the reader. Second, by fronting the prepositional phrase "*among them*," or "*upon a chair*" the author draws the reader's attention to the location of the collar and tie, emphasizing their presence in the scene and setting the stage for the subsequent details about these items. Therefore, the sequencing creates a sense of suspense and curiosity, inviting readers to wonder, together with the focalizing agent, why these items were recently removed and who might have removed them. The cumulative effect of fronting in this psychological sequencing is to construct a vivid and immersive experience for the reader. It enhances the overall descriptive quality of the writing, enabling readers to visualize the location more effectively through the eyes of the collective focalizer present in the scene and engage with the narrative on a deeper level.

In what follows, the process of psychological sequencing and its relevancy to focalization is examined in the fictionalized novella *Flush: a Biography*, written by Virginia Woolf and published in 1933. This semi-biographical work presents the story of Elizabeth Barrett Browning's companion dog, Flush, and his journey from a modest existence on a country farm Three Mile Cross to the luxurious world of Victorian London in Wimpole Street. Through vivid descriptions and empathetic organization of the character's perceptions and cognitive sequences, Woolf explores the sensory experiences, emotions, and thought processes of Flush, providing readers with a unique glimpse into the world as perceived by a canine focalizer. Through Flush's perspective, the author explores themes of social hierarchy, companionship, and the contrasts between human and animal viewpoints. The novella's artistic value lies in its innovative narrative technique, as Woolf creatively adopts the viewpoint of a dog to offer a unique prism through which to perceive and navigate the world and reflect on the societal norms governing it. The focus of the current study is the detailed analysis of this particular type of viewpoint belonging to a non-human agent, the kinds of point of view or facets of focalization, along with the investigation of the linguistic indicators signaling them in psychological sequences. It finally aims to determine the meaning and effects created by the linguistic options in the process of perspectivization of the narrative content in passages containing psychological sequencing.

In the example quoted below, the psychological sequencing allows the readers to shift their cognitive stance immersively into the story mainly through the perceptual facet:

> *Very slowly, very dimly, with much sniffing and pawing, Flush by degrees distinguished the outlines of several articles of furniture. That huge object by the window was perhaps a wardrobe. Next to it stood, conceivably, a chest of drawers. In the middle of the room swam up to the surface of what seemed to be a table with a ring round it; and then the vague amorphous shapes of armchair and table emerged..... Nothing in the room was itself; everything was something else. Even the window-blind was not a simple muslin blind; ... . Looking-glasses further distorted these already distorted objects so that there seemed to be ten busts of ten poets instead of five; four tables instead of two. And suddenly there was a more terrifying confusion still. Suddenly Flush saw staring back at him from a hole in the wall another dog with bright eyes flashing, and tongue lolling! He paused amazed. He advanced in awe. ... He pursued his investigations, cautiously, nervously, as an explorer in a forest softly advances his foot, uncertain whether that shadow is a lion, or that root a cobra. At last, however, he was aware of huge objects in commotion over him; and, unstrung as he was by the experiences of the past hour, he hid himself, trembling, behind a screen*[16].

The sequence is conceptualized from the perspective of the internal observer, the protagonist Flush, a tawny cocker spaniel owned by the poet Elizabeth Barrett Browning. The subjective point of view of the focalizing agent is marked by the sequential arrangement of

[16]WOOLF, V. *Flush: A Biography*, https://gutenberg.net.au/ebooks03/0301041h.html, [accessed 23.07.2023].

information backed up by an array of syntactical and lexical devices. Whatever is observed in the room is rendered through the restricted perspective of the dog, partly aware of the articles of furniture being perceived. The fronting of the adjuncts "*Next to it … In the middle of the room…, Very slowly,…And suddenly, at last"* combined with verbs of visual perception "*…Flush by degrees distinguished… Flush saw staring back at him"* and verbs of appearance "*swam up to, emerged*," convey the perceptual experience generated by the visualized domain or stimuli. The language used, such as "*very slowly*," "*very dimly*," and "*with much sniffing and pawing*," reveals the gradual nature of his perception. This creates a sense of suspense and anticipation as Flush navigates the unfamiliar locale.

As Flush perceives the objects in the room, he interprets them based on his limited understanding. He identifies objects such as a wardrobe, a chest of drawers, and a table with a ring round it. However, his uncertainty is evident as the narrator states, "*everything was something else*". This highlights his struggle to accurately interpret the objects in the room, creating an atmosphere of strangeness and confusion linguistically rendered through elements related to factivity, such as the modalizers *conceivably, perhaps,* lexical verbs of perception *seemed, was aware* and the adjective *uncertain* imbedded in the psychological sequencing. These tentative interpretations reflect Flush's uncertain understanding of the immediate reality surrounding him, emphasizing his limited apprehension of the perceptual domain being conceptualized and reliance on inference.

The distorted reflections in the looking glasses further contribute to this sense of disorientation and psychological sequencing, as Flush tries to make sense of the multiple and skewed images. The nature of reality construed by the focalizer of this episode is a distorted one in which the number of objects is doubled "*there seemed to be ten busts of ten poets instead of five; four tables instead of two*" and in which his image in the mirror is interpreted as another dog with glowing eyes and protruding tongue staring at him from a hole in the wall. This is the moment the psychological sequencing reaches its climax and creates a more terrifying experience for the focalizer, "*Suddenly Flush saw staring back at him from a hole in the wall another dog with bright eyes flashing, and tongue lolling!"* The mirror perceived as "*a hole in the wall*" represents an element of underlexicalization[17], in R. Fowler's account, *i.e.* the lack of sufficient vocabulary to designate the concept in focus, which is another indication of the limited perspective belonging to the entity at the level of action - the dog. This sudden revelation intensifies the focalizer's confusion and creates a more terrifying experience. The use of exclamation marks and the words "amazed" and "awe" accentuate the impact of this moment on Flush's perception. The psychological sequencing is further emphasized by Flush's cautious and nervous movements as he explores the room. The language used "*cautiously*," "nervously," "*advancing*," and "*withdrawing*," highlights the focalizer's tentative and careful approach, heightening the reader's sense of anticipation and uncertainty.

In conclusion, the psychological sequencing in this example plays an important role in shaping the effect of immediacy, a sense of anticipation, tension, and overall immersion for the readers. By adopting the subjective perspective of the internal focalizer, the narrative invites the audience to experience the fictional world through the limited cognitive slant of the dog. The use of syntactical and lexical devices, such as fronting of adjuncts, verbs of visual perception and appearance, and elements of factivity effectively convey Flush's gradual and uncertain perception of the unfamiliar room, thereby creating a sense of suspense and anticipation that make the reading experience more compelling and engaging.

> *So the long hours went by in the back bedroom with nothing to mark them but the sound of steps passing on the stairs; and the distant sound of the front door shutting, and the sound of a broom tapping, and the sound of the postman knocking. In the room*

[17] FOWLER, R. *Linguistic Criticism.* Oxford: Oxford University Press, 1986, p. 152.

coals clicked; the lights and shadows shifted themselves over the brows of the five pale busts, over the bookcase and its red merino. But sometimes the step on the stair did not pass the door; it stopped outside. The handle was seen to spin round; the door actually opened; somebody came in. Then how strangely the furniture changed its look! What extraordinary eddies of sound and smell were at once set in circulation! How they washed round the legs of tables and impinged on the sharp edges of the wardrobe![18]

The limited perspective of the same focalizer, Flush, referred to in the previous example is actualized in the quoted extract via another psychological sequence containing a variety of language elements signaling primary perception. The choice of noun phrases "*the sound of steps passing on the stairs*", "*the sound of the front door shutting*", "*the sound of a broom tapping*" and "*the sound of the postman knocking*" denote an auditory sensory input produced outside the location of the reflector. The process of auricularization alternates with that of ocularization[19] "*the lights and shadows shifted themselves over the brows of the five pale busts*" to create a rich perceptual account that heightens the effect of immediacy conveyed to the reader.

In addition to the sensory-related language, the author employs event coding across sentences to highlight the focalizer's perceptual experience in the sentence "*But sometimes the step on the stair did not pass the door; it stopped outside. The handle was seen to spin round; the door actually opened; somebody came in*." The psychological sequencing aligns with the dog's orientation and perception, organizing his thoughts and emotions in a way that reflects his subjective experience. The reader, together with the focalizer, has no knowledge of the entity opening the door. The position he assumes is that of the character inside the scene, on the other side of the door, where there is no access to who has opened the door. The use of agentless passive constructions "*The handle was seen to spin round; the door actually opened"* also function as viewpoint markers that render the restricted perspective of Flush. Even after the event, the identity of the visitor remains unknown "*somebody came in"*, thus the vague formulation reinforcing the limited viewpoint of the character.

The focalizer's emotions and thoughts further supplement the subjective representation as a logical response triggered by perception. The exclamations embedded in free indirect discourse following the sentences analyzed afore convey the character's fascination and intensity of the sensory experience gained at interacting with the physical environment. The nature of the sensory awareness encompassing specific details of the room "*round the legs of tables, the sharp edges of the wardrobe*" and figurative means of verbalizing it "*What extraordinary eddies of sound and smell*" reproduce the dog's almost unmediated impressions at apprehending the sounds and smells moving around the objects in the room from below in an internal focalization fashion similar to the *worm's eye view*.

The overall effect of the psychological sequencing analyzed in the fragment above is to convey the limited perspective of the character-focalizer with constant resort to language elements indicating primary perception and the conceptualization of the perspectivized domain, therefore immersing the reader in the dog's sensory experiences and emotions.

... Flush was going through the most terrible experience of his life. He was bewildered in the extreme. One moment he was in Vere Street, among ribbons and laces; the next he was tumbled head over heels into a bag; jolted rapidly across streets, and at length was tumbled out—here. He found himself in complete darkness. He found himself in chillness and dampness. As his giddiness left him he made out a few shapes in a low dark room—broken chairs, a tumbled mattress. Then he was seized and tied tightly by the leg to some obstacle. Something sprawled on the floor—whether beast or

[18] WOOLF, V. *Flush: A Biography*, https://gutenberg.net.au/ebooks03/0301041h.html, [accessed 23.07.2023].
[19] JAHN, M. Narratology 2.3: A Guide to the Theory of Narrative. English Department, University of Cologne, 2021, p.36. www.uni-koeln.de/~ame02/pppn.pdf, [accessed 22.07.2023].

> *human being, he could not tell. Great boots and draggled skirts kept stumbling in and out. Flies buzzed on scraps of old meat that were decaying on the floor. Children crawled out from dark corners and pinched his ears. He whined, and a heavy hand beat him over the head. He cowered down on the few inches of damp brick against the wall. Now he could see that the floor was crowded with animals of different kinds.*[20]

The selected fragment depicts the episode when Flush is stolen and imprisoned in Whitechapel until his mistress, Miss Barrett, agrees to pay a ransom. Except for its symbolic value, namely of contrasting the safe space "of immutable civilization that is engraved in the very walls of Wimpole Street [21]" with that of "poverty and vice and misery" in Whitechapel containing "ruined sheds in which human beings lived herded together above herds of cows"[22], the excerpt serves as an eloquent example of limited internal perspective actualized through psychological sequencing. The description of the room being represented after he was stolen is that of the protagonist Flush, thus aligning the text with the character's spatio-temporal coordinates of perception. The dog's sensations "*He found himself in complete darkness. He found himself in chillness and dampness"* and ocularization processes are rendered with resort to lexical and grammatical choices. Agentless passive constructions "*… he was tumbled head over heels into a bag; jolted rapidly across streets …he was seized and tied tightly by the leg to some obstacle",* the indefinite pronoun as the agent of the sentence "*Something sprawled on the floor*" and the noun phrases denoting the parts of the body and clothes to represent the agent of the verb "*Great boots and draggled skirts kept stumbling in and out, ... a heavy hand beat him over the head*" express an incomplete, limited perceptual experience, throughout which the character-focalizer is unable to distinguish, name, and comprehend the location he was abandoned in or the identity of the people menacing him. Instead, he discerns only the disaggregated parts of the people involved in aggressive actions, rather than the people as complete human entities, thereby heightening his traumatic experience and conveying a sense of immediacy to the reader by drawing them into the story and determining them to co-experience the depicted events.

> *At last Wilson, looking very flushed and untidy but triumphant, took him in her arms and carried him upstairs. They entered the bedroom. There was a faint bleating in the shadowed room—something waved on the pillow. It was a live animal. Independently of them all, without the street door being opened, out of herself in the room, alone, Mrs. Browning had become two people. The horrid thing waved and mewed by her side. Torn with rage and jealousy and some deep disgust that he could not hide, Flush struggled himself free and rushed downstairs.*[23]

In this passage, the canine perspective is actualized through psychological sequencing coupled with schema-oriented language. It describes the moment Flush sees Mrs. Browning's baby for the first time and is unable to comprehend and interpret what he sees. The focalizer's schema, i.e. the dog's organized representations of background knowledge of the world, defined by Leech as "non-sequentially ordered information"[24] that constitutes his conceptual viewpoint, hinders him from forming an adequate realization of the perceived entity, his object of focalization. Flush sees the baby, described as "*a live animal*" and is utterly perplexed by the sight. The use of the phrase "Mrs. Browning had become two people" reflects Flush's confusion and bewilderment caused by his deficient schema or rather lack of it. He sees his

[20] WOOLF, V. *Flush: A Biography* https://gutenberg.net.au/ebooks03/0301041h.html, [accessed 23.07.2023].
[21] MACADRÉ. P. *'Solving the problem of reality' in Virginia Woolf's Flush.* Cahiers victoriens et édouardiens [Online], 88 Automne | 2018, Online since 01 December 2018, http://journals.openedition.org/cve/3853; DOI: https://doi.org/10.4000/cve.3853 [accessed 25. 11.2023].
[22] WOOLF, V. *Flush: A Biography* https://gutenberg.net.au/ebooks03/0301041h.html, [accessed 23.07.2023].
[23] *Ibidem.*
[24] SHORT, M. *Exploring the Language of Poems, Plays and Prose.* Routledge, 1996, p. 275, p. 264.

beloved owner with the new baby, and from his limited understanding as a dog, he struggles to comprehend the situation. The baby's movements and sounds are described with resort to schema-oriented language as "*waved on the pillow*" and "*mewed*" conveying the idea of not only being alien to Flush, but also hostile. The inability to grasp what the dog perceives is verbally reinforced by underlexicalization, namely lexical elements which express strangeness or lack of familiarity with the elements of the perspectivized domain, combined with the indefinite reference "*a faint bleating, something, a live animal*." He cannot understand what this new creature is, as he has not seen babies in the family before, and, therefore, cannot name it. This unfamiliarity triggers negative emotions in him, and as a result, he becomes "*torn with rage and jealousy and some deep disgust that he could not hide*."

Besides the function of recreating the perceptual experience of the focalizer, the passage subtly portrays Flush's jealousy and feelings of displacement. He was used to being the center of attention and affection for Mrs. Browning, and now he has to share his mistress's attention with this new little being. Flush's inability to process what he sees leads to a strong emotional reaction, and he rushes downstairs, seeking solace or familiarity in his known environment.

In conclusion, the analysis of psychological sequencing in Virginia Woolf's *Flush* reveals it as a crucial element in actualizing the internal limited perspective. It contributes to conveying a restricted conceptual viewpoint inviting the readers to experience the fictional events, situations, and states of affairs through the alignment to the immediate and almost unmediated account of perceptions, thoughts, and emotions experienced by the focalizer. At the discourse level, the subjective conceptualization of the narrative content by the internal agency is achieved through various syntactical arrangements and lexical means that often reveal a distinct conceptual viewpoint, shaped by a deficient schema or the lack thereof. Elements featuring psychological sequencing in the analyzed text include event coding, fronting of prepositional phrases of place and direction to present surprising developments or mirror the sequence of sensory impressions, agentless passive constructions, indefinite reference, sensory-related language, modality, schema-oriented language, and underlexicalization, creating an enhanced effect of immediacy, tension, and reader immersion into the narrative. Overall, psychological sequencing helps the author reveal the focalizer's limited understanding and emotional responses, conveying the complexity of his perspective and emphasizing the gap between the canine and the human perception.

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